

Coming Week at the Local Show Houses

PRESIDENT'S WIFE AND CABINET FOLK SEE MOVIE FILM

Mrs. Woodrow Wilson asked that Mabel Normand be brought to her box at Crandall's Knickerbocker theater in Washington that the first lady of the land might speak to the star of "Joan of Plattsburg." It happened on June 4, when Goldwyn's patriotic comedy-drama was presented in aid of the Children's Year Campaign committee of the Council of National Defense, an organization devoted to the welfare of babies.

Mrs. Normand was in Washington at the direct invitation of this organization, of which Mrs. Wilson is the chief patron.

The audience, one of the most distinguished ever assembled to see a motion picture and meet the star of it, included, besides Mrs. Wilson, Vice-President Marshall and Mrs. Marshall, Secretary of War Baker and Mrs. Baker, Mrs. Josephus Daniels, wife of the Secretary of the Navy, and various other ladies of the cabinet as well as army and navy officials and leaders in war work.

Among other things, Mrs. Wilson said to Miss Normand, "I have always loved you in motion pictures. You have whiffed away many a dull hour for me, and now I love the real Mabel Normand even more." Miss Normand was asked questions about her work, and for ten minutes she and the president's wife chatted before the performance began.

Captain Barrie Bulkley opened the matinee with a stirring recital of "The Star Spangled Banner" and then the lights went down and the first scene of "Joan of Plattsburg" faded in on the screen. Midway in the picture Mrs. Blanche Shipert, a singer well known in Washington, sang "Joan of Arc" with thrilling effect and moved the audience to hearty applause, repeated as the picture gained in cumulative strength. Finally the end came and Captain Bulkley appeared to introduce Mabel Normand the big audience knew what was coming and applauded some more, and when the star of "Joan" emerged from behind the curtain it was a full minute before she could make herself heard.

Addressing herself to the center box, in which Mrs. Wilson sat, Miss Normand told the audience how happy she was to be in Washington for the first time and how deeply she appreciated the honor paid her by the Children's Year Campaign association in asking her to make a personal appearance.

Previous to this time Mrs. Wilson had made known to Manager Arthur Robb that she would like to say au revoir to the star, and in the lobby of the Knickerbocker, surrounded by the crowd, most of them Mrs. Wilson's personal friends, the wife of the president expressed her enjoyment of Mabel Normand's work to the star herself.

"It is a charming, most interesting play and I enjoyed it because 'Joan of Plattsburg' is different," she said. "You are delightful in the part, and I hope to see you many times." Miss Normand could only murmur her thanks.

But this was not the end of her Washington triumph. After a long drive Miss Normand began her series of personal appearances at six of the Crandall theaters. At each house she was greeted by crowds willing to forego seeing the remainder of the performance that they might follow Miss Normand to the street and press around the motor to beg for photographs. One gallant youth snatched off his cap and kissed Miss Normand's hand in true Southern style. Mothers with babies were only too glad to thrust their offspring into the star's arms and little girls threw garden flowers into the machine.

It was a glorious experience for Mabel Normand, unaccustomed as she is to making appearances in person, and proof of her appeal to Mrs. Wilson and her friends, as well as to the children who had spent their pennies to see



Alice Lee.

hor, will remain in Miss Normand's heart always.

"It means," she said to a Goldwyn executive who accompanied her, "that I must do my best work in every production. Now I realize how much is expected of me, and I do so want to live up to my reputation."

DOUG FAIRBANKS ALHAMBRA TONIGHT

Continuing Till Tuesday in
"Say Young Fellow."

The story of "Say Young Fellow," deals with a young newspaper reporter in an inland city, whose smiling optimism has won him many friends and the confidence of his editor as well. He is assigned to interview an exclusive millionaire whose hatred for members of the press and publicity is proverbial. How this "young fellow" finally reaches the financier and forces an interview is outlined in a series of thrilling scenes in which the Fairbanks smile and methods are largely in evidence. His success with this assignment prompts his editor to send him to a neighboring town where there is a "villain" and a factory, both being connected with an alleged fraudulent scheme which it is the mission of the young reporter to expose. In his enthusiasm the young fellow is branded off the main track by a false conception of the real situation and his journalistic task is threatened with failure until "the girl" appears on the scene. He then finally sees the right path and accomplishes his object with brilliant success. In the development of the story Mr. Fairbanks, as the young reporter, scales fences and bay windows, vaults over tall flower beds, does athletic stunts of the most surprising character at a meeting of "the villain" and his friends, battles desperately with an army of factory employees, finds a perilous perch over revolving flywheels and other machinery, comforts "a sweet spinster" overcomes "the villain" and finally wins "the girl."

Read the Classified Ads.

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TOM MOORE LETS HIS CLOTHES JUST 'HAPPEN' ON HIM

Tom Moore's philosophy of dress fits him as easily as his clothes themselves. He regards both lightly, yet with a sense of their importance. One is the outgrowth of the other and both are the result of long experience.

"Everyone knows that what an actor wears does a great deal toward determining his success in creating character and, ultimately, his success as an artist," says the popular Goldwyn player. "But once it becomes his first consideration there's no hope for him. He becomes a tailor's dummy, nothing more. This is too often the case with the young actor."

"Now I contend—if contention you choose to call it—that a consideration for clothes should never leave an actor, yet, on the other hand, it should never dominate him. What he wears should be sensed rather than seen. In this respect one might call me an impressionist. I should dislike to know that my hat or cravat or shoes were conspicuous enough to be remarked upon as much as if my wearing the wrong apparel created comment."

"Always what a man wears, unless he is portraying an eccentric character, should be a harmonious whole. Never should any part of an actor's costume attract attention and divert the audience from the character's significance."

Tom Moore is himself noted for a strict adherence to this code. It never occurs to anyone seeing him playing with Madge Kennedy, Mabel Normand or Mae Marsh to call him what is popularly known in professional circles as "a swell dresser." The fit of Tom Moore's dinner jacket does not cause people to enthuse nor does any girl think of raving over Tom Moore in sporting togs. His clothes just happen, and he always is the man first of all.

"I admit that such was not always the case with me," he went on, with an amused twinkle in his eye. "When I was new to the business of acting hours were spent in picking and choosing. Nothing ever suited me. I was the hardest customer a tailor ever had. Nothing ever looked as well on me as I thought it should. That's all past now. Once I sketch in my mind how my man should be, he is there. The matter takes care of itself. It's all a question of applying more mentality to my acting and not wasting thought on the set of a collar or the crease in my trousers. After all, the province of a tailor and an actor are widely separated. Once they converge the tailor triumphs. Acting is thrust aside. And that is the very condition I believe I have succeeded in overcoming."

AT THE LYCEUM THEATRE

When Billy Kennedy convinced Marjorie Meredyth that the time had come for them to marry, pernicious opposition from old man Meredyth immediately placed obstructions in the pathway of Cupid's chariot. Meredyth's principal antagonist centered on the lifelong enmity between himself and Otis Kennedy, and it was Meredyth's vow that his daughter would never marry the son of his hated neighbor. "The Fighting Grin" to be presented in Bluebird Photoplays at the Lyceum theater tomorrow and Monday starts off with this condition of affairs, and before it ends, some of the most lively and laughable incidents ever shown on the screen will be disclosed to the edification of the multitudes. Franklin Farnum is the star, and this agile and smiling comedian performs stunts enough to furnish thrills for a three-ring circus.

BREEZE FROM JAPAN.

Mabel Normand is happy over the receipt of a fan from a Japanese admirer, who decorated the panels with scenes from "Dodging a Million" and "The Floor Below," all done in quietest Nipponese style. Now the vivacious star declares she must use the fan in a Goldwyn picture to be really happy.

TODAY THE COOL ALHAMBRA

PATHE NEWS
"THE WHITE MAN'S LAW," FEATURING SESSUE HAYAKAWA

SUNDAY, MONDAY AND TUESDAY

"SAY YOUNG FELLOW"

Douglas Fairbanks

As a cub reporter with a nose for news, he strikes a scent that leads up to all the thrills and laughs that make a regular Fairbanks picture.

The big fresh air fan is always humming—its cool and delightful—and a program that can't be excelled.

"The Eyes of the World" comes for one day--Wednesday



5c
and
15c

HOW MAE MARSH MAKES HER ART EVERLASTING

Quietly Mae Marsh goes on her way, achieving results which make other players despair and which make Mae Marsh herself wonder what it is that enables her to exercise so strong an appeal. She cannot fathom the mystery, so it remains for detached observers to do so.

Her ability to grip the heartstrings of people is perhaps her strongest asset. She has a curious appeal, unlike that of any other star before the public today, and she exercises that appeal in any part she chooses to assume, unconsciously and without effort.

By no means is she a weeping heroine, nor does she necessarily make her admirers cry. She reaches a higher degree of art. Mae Marsh has the rare ability of making her audience aware between smiles and tears. It is because she typifies the wholesome, natural, home-loving girl seen in thousands of American towns, Mae Marsh is a "mother's girl," and as such contributes an absolutely unique feature to the heroines of the screen. Her tremendous appeal to women and children is traceable to this fact. Her joys and sorrows are never those of an actress; they are the emotions of a girl everyone knows.

She reminds you of somebody's sister and the girl on the magazine cover. She is every girl you have never met. She is the girl without a twin. She is a paradox. Mae Marsh starts with her passion and charms with her innocence. And always she exerts what might be called a tender sorcery.

Simplicity is, of course, the basis of Mae Marsh's art—effortless simplicity in which artifice has no part. She attains results with that ease which comes only from experience with the camera's exactions and complete forgetfulness of self. She conceives the character she is playing in broad, general outlines and then depends on her emotions to make it live in the minds and hearts of her audience.

With her there is no such thing as visualizing every moment of a screen heroine's life. Her wealth of feeling when portraying mimic woes and happiness causes her to forget herself completely and assume the burdens and the delights of her heroines to a degree not possible were Mae Marsh herself not a girl of tender feelings and surging impulses. She is called "The chameleon of the screen" and the phrase denotes with hardly less truth than her work itself Mae Marsh's claim to more emotional sympathy with her roles than is found in other popular players.

FANNIE WARD IN "YELLOW TICKET"

The part of Anna Mirrel, the heroine of "The Yellow Ticket," which scored heavily on Broadway and throughout the country, is different from any role which Fannie Ward has ever played before.

As Anna Mirrel, Fannie Ward appears in the most absorbing role of her career which gives scope not only for unprecedented emotional acting, but also for many comedy touches. In making the production, William Parke, the director, engaged the services of a Russian writer, an expert on the conditions depicted. The consequence is that Miss Ward's dress and make-up are perfect in every detail.

Her part is that of a beautiful young Jewess, whose remarkable facial attributes do not betray the fact that she belongs to the race which in Russia is persecuted beyond all manner of belief. The climax comes when Julian Rolfe, an American journalist who is in love with Anna, interests himself in her behalf. The outcome of the final situation affords one of the many thrilling twists provided throughout the five reels of what is perhaps the

most absorbing and dramatic screen drama of today.

"The Yellow Ticket" will be shown at the Ogden theater tomorrow night.

GIL SPEARE ALOFT.

Adrian Gil-Speare, former scenario editor for Goldwyn, has been busy since he left New York, not only writing the stories for which he is noted, but soaring even higher. He has been ballooning in Cuba and expects soon to get his commission in the Balloon Section of the U. S. aviation corps, once he succeeds in the final test. This takes the form of a 200-foot drop in a parachute, and since Gil-Speare has never been known to drop in anything it will easily be seen that this is a stunt for several reasons.

RINGS ON HER TOES?

Mabel Normand is known to all the Fifth Avenue jewellers, who notify her regularly when they have a ring or a gem of especial beauty. Her collection, while not at all spectacular, embraces many baubles of exquisite workmanship, her most cherished belongings being a diamond chain suspending a tiny watch of platinum surrounded by small diamonds. The reverse is a solid mass of diamonds with a large ruby in the center. This was bought before the war, of course.

A REAL SACRIFICE.

Jere Austin, leading man for Mae Marsh in "All Woman," played opposite another star the other day, though she wasn't of the stage or screen. She was little Elizabeth Draper and she offered her plain silver ring, sent her by her brother in France, to be auctioned for the Red Cross. Mr. Austin was one of a number of well-known actors marshaled for the day's drive in front of New York's Public Library. The child's tears told of the sacrifice she was making, and between the Goldwyn player and Elizabeth \$61 was realized for the ring. Grace George, the actress, being the lucky purchaser.

NINE MEN HELD FOR DEPORTATION

SAN FRANCISCO, June 21.—Nine men all of them foreigners, arrested here recently in a raid on local headquarters of the Industrial Workers of the World will be taken to the immigration station on Angel island tomorrow and held for deportation, it was announced tonight by the police officials. Warrants charging the prisoners with being undesirable aliens have been issued and are in the hands of immigration officials.

Basile Saffers, under indictment by the federal grand jury in connection with the Sacramento, Cal., I. W. W. dynamite case, is among the prisoners.

ITALIAN AVIATOR MISSING. ITALIAN HEADQUARTERS IN NORTHERN ITALY, June 21.—Simo Baracca, considered Italy's premier aviator, is missing. His machine fell inside the hostile lines after it had caught fire during a flight.

LATIN TROOPS FINE SOLDIERS

Said to Be Absolutely Superior to Enemy—Inflict Heavy Losses.

ROME, June 21.—A semi-official note issued tonight concerning the Austrian offensive says:

"The Italian counter-offensive is absolutely superior to the enemy offensive. Yesterday in the Montello region and on the Treviso-San Donna di Piave road and toward the Zenson bend, the Italians, reduced by a good half the ground won by the enemy in his grand attack on the preceding day.

"Statements of prisoners and the number of dead counted on the field show that the Austrians lost heavily in the day's fighting.

"The attack on Losson was carried out by a fresh brigade, composed of the 150th and 302nd Schuetzen corps and special detachments. The Italian counter-preparation caught the enemy while assembling and threw him back in disorder. Nevertheless his attack was delivered and thanks to the artillery support a strong portion got a footing on the eastern edge of Losson but later was enveloped by a rapid and brisk counter-attack.

PARIS, June 21.—The Austrian losses in their offensive on the Italian front exceeds 120,000 men, according to a dispatch to La Liberte from Rome quoting the correspondent of the Corriere d'Italia.

ENLISTING RULES ARE MADE PUBLIC

Other Countries May Recruit Their Citizens in U. S. After Obtaining Permission.

WASHINGTON, June 21.—Regulations governing the enlisting "in the service of any country which is engaged in war with a country with which the United States is at war" of persons other than citizens of the United States were made public today by the war department. Thus far Great Britain and Canada are the only nations which have recruited men in the United States.

Request for authority to make such enlistments must be made to the secretary of war by a duly authorized officer or agent of the country concerned, who "must be individually accredited by the government he represents." This agent and his assistants will be allowed to send to suitable rendezvous "either within or without the jurisdiction of the United States" those accepted for enlistment.

No person registered or subject to registration in this country may be enlisted unless he is classified as a resident alien.

The number and location of all rendezvous where men enlisted may be gathered will be strictly within the regulatory power of the officials who also will direct the extent to which the administrative machinery and officials of the United States may assist in the recruiting.

COZY

SUNDAY AND MONDAY

JACK RICHARDSON

—IN—

"HIS ENEMY THE LAW"

A Sunshine Comedy.

"HER HUSBAND'S WIFE"

And Latest Pathe Weekly.

COMING TUESDAY—DOUG. FAIRBANKS



Last Time Today

Rex Beach's Screen Classic of Southwest

"Heart of the Sunset"

The Biggest "Thrills" You Ever Had From a Motion Picture.

STARTING SUNDAY

FANNIE WARD AND STRONG CAST IN 'The Yellow Ticket'

The dramatic story deals with the cruel manner in which the Okrahna or Russian secret police take advantage of their position in dealing with attractive girls of the Jewish race. Together with Harold Lloyd comedy and educational film "The Pests of Fruit Trees."

Together with Harold Lloyd Comedy and Educational Film, "The Pest of Fruit Trees."

THE COOLEST SPOT IN OGDEN

OGDEN THEATRE

Regular Prices 5c and 15c

Sunday 5 to 11 p. m.; Daily 2 to 11 p. m.



Lyceum

SUNDAY AND MONDAY

A Big Bluebird Feature
FRANKLY FARNUM

—in—

"THE FIGHTING GRIN"

A Big First-Run Western

Also

A two-reel L-Ko Scream

"GOWNS AND GIRLS"

5 c
A
L
W
A
Y
S
5 c

Rex

TODAY AND TOMORROW

THOMAS H. INCE'S

Greatest Triumph

"The Zeppelin's Last Raid"

Also a two-reel

KEYSTONE COMEDY

First Time Ever Shown at These

Prices.

ALL TICKETS 5c